

Respectfully inscribed to "The Central Conference of American Rabbis"

*"I will chant sweet Hymns
and compose Songs, for
my soul panteth after Thee"*

אנעים זמירות
ושירים אחרים
כי אליך נפשי תערוג:

SEFER ANIM ZEMIROTH

סֵפֶר
אֲנֵעִים זְמִירוֹת

MUSICAL SERVICE
FOR THE
SABBATH EVENING

ACCORDING TO THE UNION PRAYER BOOK FOR JEWISH WORSHIP

BY
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SERVICE FOR SABBATH EVENING

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Evening Service for the Sabbath.

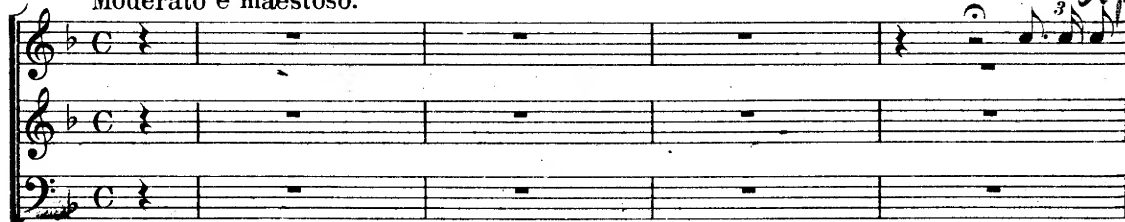
Nº1. Tov L'hodos.
(Psalm XCII.)

1122557

CORO.

Tov le-

Moderato e maestoso.



Moderato e maestoso.



le o - sor, va - a - le no - vel, a - le o - sor, va - a -
 a - le o - sor, va - a - le no - vel, a - le o - sor va - a -
 a - le o - sor, a - le o - sor va - a -

le no - vel a - le hig-go - jon be-chin -
 le no - vel a - le hig-go - jon a le hig-go - jon be-chin -
 le no - vel a - le hig-go - jon be -

nor be-chin - nor.
 nor be-chin - nor.
 chin - nor, be-chin - nor.
mf un poco più lento.

Andante moderato. *Soli.*

mf Ki sim-mach-ta-ni a-do-noy be-

Soli.

mf Ki sim-mach-ta-ni a-do-noy be-

Soli.

mf Ki sim-mach-ta-ni a-do-noy be-fo-o-le-

Andante moderato.

fo-o-le-cho be-ma-a-se yo-de-cho

fo-o-le-cho be-ma-a-se yo-de-cho

cho be-ma-a-se yo-de-cho be-ma-a-se yo-de-cho

a-ran-nen a-ran-nen

a-ran-nen a-ran-nen

a-ran-nen a-ran-nen

a-ran-nen a-ran-nen

Moderato.
mf CORO.

ma-a - se - - cho

cresc.

Mah go - de - lu ma-a-se - - cho mah go - de-

cresc.

Mah go - de - lu ma-a-se - - cho mah go - de-

Mah go - de - lu ma-a-se - - cho mah go - de-

Moderato.
mf

ma-a - se - - cho me - od o - me-

lu, ma-a-se - - cho

lu, ma-a-se - - cho

lu, ma-a-se - - cho me - od o - me - ku

ku mach - she - vo - se - - cho.

me od o - me - ku mach-she-vo-se - cho. *Zad-*

od o - me - ku mach - she-vo-se - cho.

mach she vo - - se - - cho. *Zad-*

mf

mf

Piu lento.

5

dik kat - to - mor jif - roch _____ ke - e - res bal - le-vo-non jis -
Zad - dik kat - to mor jif - roch _____ ke -
dik kat - to - mor jif - roch _____ ke - e - res bal - le-vo-non jis -

Piu lento.

geh _____ ke - e - res bal - le-vo - non jis - geh She-su -
e - res bal - le-vo-non jis - geh _____ bal - le-vo - non jis - geh
non jis geh ke - e - res bal - le-vo - non jis - geh

a tempo

lim be-ves a-do - noy be-chaz-ros e-lo-he - nu jaf ri - chu. *f*
she-su - lim be-ves a - do-noy be-chaz-ros e-lo-he - nu jaf ri - chu. Od ye -
she-su - lim be-ves a - do-noy be-chaz-ros e-lo-he - nu jaf ri - chu.

Od ye-nu - vun bse - voh de-she nim ve-ra - a-nan-nim ji - he - ju.

nu - vun bse - voh de-she nim ve-ra - a-nan-nim ji - he - ju.

Od ye-nu - vun bse - voh de-she nim ve-ra - a-nan-nim ji - he - ju.

Andante. *mf Soli.*

Od je-nu-vun be - se - voh de-she -

mf Soli.

Od je-nu-vun be - se - voh de-she -

mf Soli.

Od je-nu-vun be-se - voh de-she - nim ve-ra - a-nan - nim

Andante. *mf*

nim ve-ra - a-nan-nim ji - he-ju. Lhag - gid ki jo-shor a - do -

nim ve-ra - a-nan-nim ji - he-ju. Lhag - gid ki jo-shor a - do -

ji - he-ju. Lhag - gid ki jo-shor a - do - noy zu -

Largo.
CORO. gid ki jo -

noy zu - ri ve - lo av - lo - soh bo. Lhag - gid ki jo - shor ki jo -

noy zu - ri ve - lo av - lo - soh bo. Lhag - gid ki jo - shor ki jo -

ri, zu - ri ve - lo av - lo - soh bo. Lhag - gid ki jo -

Largo.

shor a - do - noy zu - ri, ve - lo av - lo - so bo.

shor a - do - noy zu - ri, ve - lo av - lo - so bo.

shor a - do - noy zu - ri, ve - lo av - lo - so bo.

ff a tempo *rall.* *Fine.*

Nº 2. Bor'chu.

Lento, religioso. CORO. *mp*

Bo -

CANTOR.

Lento, religioso. Bo - r' - chu es a - do - noy ham - me - vo - roch. CORO. *mp*

ruch a-do-noy ham-me-vo - roch ló - lom vo - ed.

ruch a-do-noy ham-me-vo - roch ló - lom vo - ed.

ruch a-do-noy ham-me-vo - roch ló - lom vo - ed.

rall.

Fine.

Nº3. Sh'ma Yisroel.

Andante maestoso. a tempo

CANTOR.

Sh'ma yis-ro-el a-do-noy e - lo - he-nu a-do - noy e -

f *a tempo* *a tempo* *marcato*

CORO.

Sh'ma yis - ro - el a-do-noy e - lo - he - nu a-do-noy e -

CORO.

Sh'ma yis - ro - el a-do-noy e - lo - he - nu a-do-noy e -

CORO.

Sh'ma yis - ro - el a-do-noy e - lo - he - nu a-do - noy e -

chod.

ff *a tempo*

chod. chod. chod.

f Bo-ruch shem ke - vod mal - chu so lo - *a tempo*

f *a tempo*

CORO.
Bo - ruch shem ke - vod mal chu -
CORO.
Bo - ruch shem ke - vod mal - chu -
CORO.
Bo - ruch shem ke - vod mal - chu -
lom vo - ed.

f *marcato*

a tempo *ff* so lo - lom vo - ed.
a tempo *ff* so lo - lom vo - ed.
a tempo *ff* so lo - lom vo - ed.

a tempo *ff* *Fine.*

No 4. Bor'chu.

W. A. SABIN.*

Andante assai sostenuto.

mp CANTOR.
Bo - re -

mp

CORO
Bo -
CORO.
Bo -
CORO.
Bo -

chu es a - do - noy ham - me - vo - roch.

p

Piu mosso.

ruch a - do - noy ham me vo roch ló - lom vo - ed.
ruch a - do - noy ham me vo roch ló - lom vo - ed.
ruch a - do - noy ham me vo roch ló - lom vo - ed.

Piu mosso.

Fine.

* Mr. W. A. Sabin, one of San Francisco's foremost musician, is the organist of The Congregation Emanu-El in S.F.

№5. Sh'ma Yisroel.

11

Lento ma non troppo.

W.A. SABIN.

ff *p*

Sh'ma yis-ro-el a-do-noy e-lo he-nu a-do-noy e chod.

CORO.

Sh'ma yis-ro-el a-do-noy e-lo he-nu a-do-noy e - chod.

CORO.

Sh'ma yis-ro-el a-do-noy e-lo he-nu a-do-noy e - chod.

CORO.

Sh'ma yis-ro-el a-do-noy e-lo he-nu a-do-noy e - chod.

Bo-ruchshem ke-vod mal-chu

CORO.

Bo - ruchshem ke-vod mal-chu - so lo - lom vo - ed.

CORO.

Bo - ruchshem ke-vod mal-chu - so lo - lom vo - ed.

CORO.

Bo - ruchshem ke-vod mal-chu - so lo - lom vo - ed.

so, lo - lom vo - ed lo - lom vo - ed.

CORO.

Fine.

Nº 6. Eternal Truth. (Chant.)

Quasi recit. CANTOR. paraphrased
(upon the traditional Sabbath tune.)

E - ter - nal truth it is that Thou a - lone - art God and

mf

CORO.
And through Thy pow'r a - lone, has Is - ra -

CORO.
And through Thy pow'r a - lone, has Is - ra -

CORO.
And through Thy pow'r a - lone, has Is - ra -

there is none be - sides;

el - been re - deem - ed from the hands of op - pres - sors.

el - been re - deem - ed from the hands of op - pres - sors.

el - been re - deem - ed from the hands of op - pres - sors. CANTOR.

Wonders with-out

num-ber hast Thou wrought for us, and hast pro- tect- ed us to this

CORO.
Thou hast pre- serv- ed our soul for_ life, and

CORO.
Thou hast pre- serv- ed our soul for_ life, and

CORO.
Thou hast pre- serv- ed our soul for_ life, and

day. _____

hast_ not suf- fer- ed our feet_ to stum- ble.

hast_ not suf- fer- ed our feet_ to stum- ble.

hast_ not suf- fer- ed our feet_ to stum- ble.

CANTOR.
Thy love has

watched o - ver us in the night of op - pres - sion; and Thy mer - cy has sus -

CORO.
And now that we live in the land of

CORO.
And now that we live in the land of

CORO.
And now that we live in the land of

tain - ed us in the hour of trial.

CORO.

free-dom, may we con - tin - ue to be faith ful to Thee and Thy word.

free-dom, may we con - tin - ue to be faith ful to Thee and Thy word.

free-dom, may we con - tin - ue to be faith ful to Thee and Thy word.

CANTOR.
May Thy

CORO.
Let the
CORO.
Let the
CORO.
Let the

law rule in the hearts of all Thy child-ren and Thy truth u - nite them in the bonds of fel-low-ship.

in Thy jus-tice.
righteous of all nations re - joice in Thy grace, and ex - ult in Thy jus-tice.
righteous of all nations re - joice in Thy grace, and ex - ult in Thy jus-tice.
righteous of all nations re - joice in Thy grace, and ex - ult in Thy jus-tice.

CANTOR.
O

God, Thou art our ref-uge and our hope; we glo-ri-fy Thy name now as did our fa-thers in an-cient days.

attacca.

Nº 7. Who is like unto Thee..
(Mi chomochoh.)

Moderato maestoso.

CHORO.

Who is like un - to Thee, O God, O God, _____ a - mong the

CORO.

Who is like un - to Thee, O God, O God, _____ a - mong the

CORO.

Who is like un - to Thee, O God, O God, _____ a - mong the

Moderato maestoso.

might - y? Who is like un - to Thee, —

might - y? Who is like un - to Thee, —

might - y? Who is like un - to Thee, who is like un - to Thee, —

glo - rious, in ho - li-ness ex - tol - led in

glo - rious, in ho - li-ness ex - tol - led in

glo - rious, in ho - li-ness ex - tol - led in

glo - rious, in ho - li-ness ex - tol - led in

prais - es, work - ing, work - ing won - ders?
prais es, work - ing won - ders?
prais es, work - ing won - ders, work - ing won - ders?

Largamente.
God reign-eth for ev - er, for ev - er and ev - er.
God reign-eth for ev - er, for ev - er and ev - er.
God reign-eth for ev - er, for ev - er and ev - er.

Largamente.
rall.
Fine

No 8. Mi chomochoh.

Con moto.
mf
CORO. Mi cho - mo - choh bo - e - lim a - do - noy
Mi cho - mo - choh bo - e - lim a - do - noy
CORO. Mi cho - mo - choh bo - e - lim a - do - noy
CORO. Mi cho - mo - choh bo - e - lim a - do - noy

Con moto.
mf

ne - dor bak - ko-desh.

mi ko - mo-choh ne - dor bak - ko-desh. No-ro shil - los

mi ko - mo-choh ne - dor bak - ko-desh. No - ro shil - los

mi ko - mo-choh ne - dor bak - ko-desh. No-ro shil - los o

no - ro shil - los *atempo*

o - seh fe - le no-ro shil - los o - seh fe - le.

o-seh fe - le no-ro shil - los o - seh fe - le.

seh fe - le no-ro shil - los o - seh fe - le.

Traditional.
CANTOR.

Mal-

atempo

chu - se-cho, ro - u vo - ne - cho

mp

seh e - li o nu vcm' -

A - do - noy
CORO. A - do - noy yim loch l'o - lom vo - ed.
CORO. A - do - noy yim loch l'o - lom vo - ed.
CORO. A - do - noy yim loch l'o - lom vo - ed.
ru. Vne - e -

mar ki fo - doh a - do - noy es ya - a kov, u - ge - o - lo mi - yad cho - sok mi -

me - nu. Bo - ruch at - toh a - do - noy go - al jis - ro - el.
attacca.

№ 9. Veshom'ru.

paraphrased
(upon the traditional Sabbath tune.)

Moderato.

mf

Maestoso.

CORO.

V'sho - me - ru ve - ne yis - ro - el es - ha-shab-bos la - a -

CORO.

V'sho - me - ru ve - ne yis ro - el es - ha-shab-bos la - a - sos la - a -

CORO.

V'sho - me - ru ve - ne yis ro - el es - ha-shab-bos la - a - sos la - a -

Maestoso.

Piu mosso.

ALTO SOLO.

sos es - ha-shab - bos le-do-ro - som be-ris o - lom. Be -

sos es - ha-shab - bos le-do-ro - som be-ris o - lom.

sos es - ha-shab - bos le-do-ro - som be-ris o - lom.

Piu mosso.

mf

ni u - ven be - ne yis - ro - el,

cresc. os hi l'ò - lom *f* os hi l'ò - *ten.*

cresc. *f* *ten.*

allegro CORO. lom. Be - ni u - ven be - ne jis - ro - el

CORO. Be - ni u - ven be - ne jis - ro - el

CORO. Be - ni u - ven be - ne jis - ro - el

allegro Be - ni u - ven be - ne jis - ro - el

ben marcato os hi l'ò - lom. *Largamente.* *ff* *lunga*

ben marcato os hi l'ò - lom os hi l'ò - lom. os hi l'ò - lom.

ben marcato os hi l'ò - lom os hi l'ò - lom. os hi l'ò - lom.

ben marcato os hi l'ò - lom os hi l'ò - lom. *Largamente.* *ff* *lunga*

ben marcato *ff* *lunga*

Nº 10. The Children of Israel. (Veshom'ru.)

Andante moderato.

mf CORO.

The chil - dren of Is - ra - el shall

mf CORO.

The chil - dren of Is - ra - el shall

mf CORO.

The chil - dren of Is - ra - el shall

Andante moderato.

mf

keep the Sab - bath

keep, shall keep the Sab - bath and ob - serve it through -

keep, shall keep the Sab - bath and ob - serve it through -

keep, shall keep the Sab - bath and ob - serve it through -

out all gen - er a - tions. It

out all gen - er a - tions.

out all gen - er a - tions.

mp

mp

is a sign of an ev - er - last - ing

mp It is a sign of an ev - er - last - ing

mp It is a sign of an ev - er - last - ing

f meno mosso cov - e - nant be - tween me and the chil - dren of

f meno mosso cov - e - nant be - tween me and the chil - dren of

f meno mosso cov - e - nant be - tween me and the chil - dren of

f meno mosso

Is - ra - el for ev - er, saith the Lord.

ff Is - ra - el for ev - er, saith the Lord.

ff Is - ra - el for ev - er, saith the Lord.

ff Fine.

Nº 11. May the Words.
(Silent Devotion.)

Andante religioso.

p legato

dolce
melodia.

cresc.

p CORO.
May the words, the words of my mouth

p CORO.
May the words, the words of my mouth

p CORO.
May the words, the words of my mouth

p CORO.
May the words, the words of my mouth

p senza organo.

and the me - di - ta - tions of my heart be ac -

and the me - di - ta - tions of my heart be ac

and the me - di - ta - tions of my heart be ac -

p Organo

cept - a - ble in Thy sight, O Lord, my

cept - a - ble in Thy sight, O Lord, my

cept - a - ble in Thy sight, in Thy sight, O Lord, my

cresc. *f*

Strength and my Re - deem - er.

Strength and my Re - deem - er.

Strength and my Re - deem - er.

p *dim.* *dim.* *dim.* *dim. - e - morendo* *pp* *Fine.*

p CORO.

May the words of my mouth and the me - di - ta - tions of my

p CORO.

May the words of my mouth and the me - di - ta - tions of my

p CORO.

May the words of my mouth and the me - di - ta - tions of my

heart be ac - cept - a - ble in Thy sight, O Lord, my

heart be ac - cept - a - ble in Thy sight, O Lord, my

heart be ac - cept - a - ble in Thy sight, O Lord, my

ff Strength and my Re - deem - er.

ff Strength and my Re - deem - er.

ff Strength and my Re - deem - er.

ff Strength and my Re - deem - er.

pp Fine.

№13. Kindle the Taper.

(Hannukkah Song.)

(with Cornet obligato.)

Marcato.

Cornet in Bb

CORO.
Kin-dle the ta - per, like the

CORO.
Kin-dle the ta - per, like the

CORO.
Kin-dle the ta - per, like the

Marcato.

stead - fast star a - blaze on eve-nings fore-head

stead - fast star a - blaze on eve-nings fore-head

stead - fast star a - blaze on eve-nings fore-head

the

o'er the earth, send through the night its lus - tre till a - far an

o'er the earth, send through the night its lus - tre till a - far an

o'er the earth, send through the night its lus - tre till a - far an

ff

ff

ff

ff

fold
 eight - fold splen - dor shine a - bove thy hearth.
 eight - fold splen - dor shine a - bove thy hearth.
 eight - fold splen - dor shine a - bove thy hearth.

Clash, Is - ra - el, the cym-bals, touch the
 Clash. Is - ra - el, the cym-bals, touch the
 Clash, Is - ra - el, the cym-bals, touch the

(Traditional)
quasi alla marcia.
 lyre.
 lyre.
 lyre.
quasi alla marcia.
quasi alla marcia.
quasi alla marcia.

Blow the loud trump - et and the clear-tongued horn!

Blow the loud trump - et and the clear-tongued horn!

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a major mode despite the key signature.

Chant psalms of vic - to - ry till the heart takes fire; — the

Chant psalms of vic - to - ry till the heart takes fire; — the

Chant psalms of vic - to - ry till the heart takes fire; — the

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a major mode despite the key signature.

Mac - ca-bae - an spir - it leaps new born, leaps new born.

Mac - ca-bae - an spir - it leaps new born, leaps new born.

Mac - ca-bae - an spir - it leaps new born, leaps new born.

The third system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a major mode despite the key signature.

Chant psalms of vic - to - ry till the heart takes

Chant psalms of vic - to - ry till the heart takes

Chant psalms of vic - to - ry till the heart takes

fire; the Mac - ca-bae - an spir - it

fire; the Mac - ca-bae - an spir - it

fire; the Mac - ca-bae - an spir - it

leaps new born, leaps new born. A - men, A - men.

leaps new born, leaps new born. A - men, A - men.

leaps new born, leaps new born. A - men, A - men.

leaps new born, leaps new born. A - men, A - men.

Maestoso.

Fine.

1122557

№14. The People. (For Hannukkah.)

Adagio.

BASS SOLO. *mp*

The

Adagio. *mp* *a tempo*

CORO. *p*

The

CORO. *p*

The

CORO. *p*

peo-ple that walk-ed in dark-ness saw a great light; The

CORO. *p*

peo-ple that walk-ed in dark-ness saw a great light.

peo-ple that walk-ed in dark-ness saw a great light;

peo-ple that walk-ed in dark-ness saw a great light;

p tranquillo

They that dwelt in the shad - ow of death, they that dwelt in the
 They that dwelt in the shad - ow of death, they that dwelt in the
 They that dwelt in the shad - ow of death, they that dwelt in the

p tranquillo

Andante.

shad - ow of death, up - on them Thy light shone, up - on them
 shad - ow of death, up - on them Thy light shone, up - on them
 shad - ow of death, up - on them Thy light shone, up - on them

Andante.

Tempo I.

Thy light shone. saw a great light.
 Thy light shone. saw a great light.
 Thy light shone. The peo-ple that walk-ed in dark - ness saw a great light.

Tempo I.

SOLO. *CORO.* *lunga* *ff* *a tempo* *ff* *fine.*

№15. Adoration.

a piacere.
CANTOR.paraphrased
(upon the traditional Sabbath tune)

Let us a - dore the ev - er - liv - ing God, and ren - der

praise un - to Him who spread out the heav - ens and es - tab - lish - ed the

earth, whose glo - ry is re - veal - ed in the heavns a - bove and whose

great - ness is man - i - fest through - out the world:

Maestoso.

He is our God, and there is none else. We

The musical score is written for a cantor and piano. The cantor part is in the bass clef, and the piano part is in the treble and bass clefs. The tempo is 'a piacere' (ad libitum) for the first part and 'Maestoso' (majestic) for the second part. The key signature has two flats (B-flat major). The time signature is 3/4. The lyrics are: 'Let us a - dore the ev - er - liv - ing God, and ren - der praise un - to Him who spread out the heav - ens and es - tab - lish - ed the earth, whose glo - ry is re - veal - ed in the heavns a - bove and whose great - ness is man - i - fest through - out the world: He is our God, and there is none else. We'. The piano accompaniment includes a triplet in the first measure of the first system and a triplet in the first measure of the second system. The piano part also includes a triplet in the first measure of the third system and a triplet in the first measure of the fourth system. The piano part also includes a triplet in the first measure of the fifth system and a triplet in the first measure of the sixth system. The piano part also includes a triplet in the first measure of the seventh system and a triplet in the first measure of the eighth system. The piano part also includes a triplet in the first measure of the ninth system and a triplet in the first measure of the tenth system. The piano part also includes a triplet in the first measure of the eleventh system and a triplet in the first measure of the twelfth system. The piano part also includes a triplet in the first measure of the thirteenth system and a triplet in the first measure of the fourteenth system. The piano part also includes a triplet in the first measure of the fifteenth system and a triplet in the first measure of the sixteenth system. The piano part also includes a triplet in the first measure of the seventeenth system and a triplet in the first measure of the eighteenth system. The piano part also includes a triplet in the first measure of the nineteenth system and a triplet in the first measure of the twentieth system. The piano part also includes a triplet in the first measure of the twenty-first system and a triplet in the first measure of the twenty-second system. The piano part also includes a triplet in the first measure of the twenty-third system and a triplet in the first measure of the twenty-fourth system. The piano part also includes a triplet in the first measure of the twenty-fifth system and a triplet in the first measure of the twenty-sixth system. The piano part also includes a triplet in the first measure of the twenty-seventh system and a triplet in the first measure of the twenty-eighth system. The piano part also includes a triplet in the first measure of the twenty-ninth system and a triplet in the first measure of the thirtieth system. The piano part also includes a triplet in the first measure of the thirty-first system and a triplet in the first measure of the thirty-second system. The piano part also includes a triplet in the first measure of the thirty-third system and a triplet in the first measure of the thirty-fourth system. The piano part also includes a triplet in the first measure of the thirty-fifth system and a triplet in the first measure of the thirty-sixth system. The piano part also includes a triplet in the first measure of the thirty-seventh system and a triplet in the first measure of the thirty-eighth system. The piano part also includes a triplet in the first measure of the thirty-ninth system and a triplet in the first measure of the fortieth system. The piano part also includes a triplet in the first measure of the forty-first system and a triplet in the first measure of the forty-second system. The piano part also includes a triplet in the first measure of the forty-third system and a triplet in the first measure of the forty-fourth system. The piano part also includes a triplet in the first measure of the forty-fifth system and a triplet in the first measure of the forty-sixth system. The piano part also includes a triplet in the first measure of the forty-seventh system and a triplet in the first measure of the forty-eighth system. The piano part also includes a triplet in the first measure of the forty-ninth system and a triplet in the first measure of the fiftieth system. The piano part also includes a triplet in the first measure of the fifty-first system and a triplet in the first measure of the fifty-second system. The piano part also includes a triplet in the first measure of the fifty-third system and a triplet in the first measure of the fifty-fourth system. The piano part also includes a triplet in the first measure of the fifty-fifth system and a triplet in the first measure of the fifty-sixth system. The piano part also includes a triplet in the first measure of the fifty-seventh system and a triplet in the first measure of the fifty-eighth system. The piano part also includes a triplet in the first measure of the fifty-ninth system and a triplet in the first measure of the sixtieth system. The piano part also includes a triplet in the first measure of the sixty-first system and a triplet in the first measure of the sixty-second system. The piano part also includes a triplet in the first measure of the sixty-third system and a triplet in the first measure of the sixty-fourth system. The piano part also includes a triplet in the first measure of the sixty-fifth system and a triplet in the first measure of the sixty-sixth system. The piano part also includes a triplet in the first measure of the sixty-seventh system and a triplet in the first measure of the sixty-eighth system. The piano part also includes a triplet in the first measure of the sixty-ninth system and a triplet in the first measure of the seventieth system. The piano part also includes a triplet in the first measure of the seventy-first system and a triplet in the first measure of the seventy-second system. The piano part also includes a triplet in the first measure of the seventy-third system and a triplet in the first measure of the seventy-fourth system. The piano part also includes a triplet in the first measure of the seventy-fifth system and a triplet in the first measure of the seventy-sixth system. The piano part also includes a triplet in the first measure of the seventy-seventh system and a triplet in the first measure of the seventy-eighth system. The piano part also includes a triplet in the first measure of the seventy-ninth system and a triplet in the first measure of the eightieth system. The piano part also includes a triplet in the first measure of the eighty-first system and a triplet in the first measure of the eighty-second system. The piano part also includes a triplet in the first measure of the eighty-third system and a triplet in the first measure of the eighty-fourth system. The piano part also includes a triplet in the first measure of the eighty-fifth system and a triplet in the first measure of the eighty-sixth system. The piano part also includes a triplet in the first measure of the eighty-seventh system and a triplet in the first measure of the eighty-eighth system. The piano part also includes a triplet in the first measure of the eighty-ninth system and a triplet in the first measure of the ninetieth system. The piano part also includes a triplet in the first measure of the ninety-first system and a triplet in the first measure of the ninety-second system. The piano part also includes a triplet in the first measure of the ninety-third system and a triplet in the first measure of the ninety-fourth system. The piano part also includes a triplet in the first measure of the ninety-fifth system and a triplet in the first measure of the ninety-sixth system. The piano part also includes a triplet in the first measure of the ninety-seventh system and a triplet in the first measure of the ninety-eighth system. The piano part also includes a triplet in the first measure of the ninety-ninth system and a triplet in the first measure of the hundredth system.

Coro.
 We bow our head and bend our knee and
 We bow our head and bend our knee and
 We bow our head and bend our knee and

Adagio religioso.
 bow our head and bend our knee and mag - ni - fy the
 mag - ni - fy the King, the King of Kings, the
 mag - ni - fy the King, the King of Kings, the
 mag - ni - fy the King, the King of Kings, the
 King, and mag - ni - fy the King of Kings,

Maestoso. *Andante.*
 Ho - ly One, the Ev - er blest.
 Ho - ly One, the Ev - er blest.
 Ho - ly One, the Ev - er blest.

Maestoso. *Andante.*
 Fine.

Nº16. On that Day.

Maestoso.
CORO.

On that day the E-ter-nal shall be One, and His name shall be One.

a tempo *ff*

CORO. On that day the E-ter-nal shall be One, and His name shall be One.

a tempo *ff*

CORO. On that day the E-ter-nal shall be One, and His name shall be One.

a tempo *ff*

On that day the E-ter-nal shall be One, and His name shall be One.

Maestoso.

f *a tempo* *ff* *Fine.*

Nº17. Adoration.

Quasi Parlando.

(Va-a-nach-nu.)

CANTOR: 3

Let us a - dore the ev-er-liv-ing God, and ren-der praise un - to

Him who spread out the heav-ens and es-tab-lish-ed the earth, whose

cresc. *poco* *a* *3* *poco*

glo-ry is re-veal-ed in the heav'ns a - bove and whose great-ness is ma-ni-fest throughout the

cresc. *poco* *a* *poco*

world: He is our God, and there is none else: Va - a -

Maestoso. *dim.* **Lento.**

Maestoso. *dim.* **Lento.**

p Segue

CORO. p
dim.
 Va-a-nach-nu ko-re-im u-mish-ta-cha-vim u-mo-dim
dim.
 Va-a-nach-nu ko-re-im u-mish-ta-cha-vim u-mo-dim
dim.
 Va-a-nach-nu ko-re-im u-mish-ta-cha-vim u-mo-dim
mf
 nach-nu ko-re-im u-mish-ta-cha-vim u-mo-dim lif-ne

Maestoso. mf
 lif-ne me-lech mal-chehammelo-chim hak-ko-dosh bo-ruch hu.
mf
 lif-ne me-lech mal-chehammelo-chim hak-ko-dosh bo-ruch hu.
mf
 lif-ne me-lech mal-chehammelo-chim hak-ko-dosh bo-ruch hu.
 me-lech mal-chehammelo-chim hak-ka-dosh bo-ruch hu.

Maestoso.

Fine.

Nº 18. On that Day.

Con moto. CORO.
 On that day the E-ter-nal shall be one, and His name shall be One.
CORO.
 On that day the E-ter-nal shall be one, and His name, His name shall be One.
CORO.
 On that day the E-ter-nal shall be one, and His name, His name shall be One.
Con moto.

f

Fine.

№ 19. The Lord of All. (Adon Olom.)

W. A. SABIN.

Moderato e con moto.

mf CORO.

The Lord of All did

The Lord of All did

The Lord of All did

Moderato e con moto.

ere yet this world, this world was made and

reign su - preme ere yet this world, this world was made and

reign su - preme ere yet this world, this world was made and

reign su - preme ere yet this world, this world was made and

formed. When all was fin-ished by His will, then was His name as King pro-

mf formed. When all was fin-ished by His

formed. When all was fin-ished by His will, then

formed. When all was

claimed,— then was His name, *a tempo.*
 will then was His name, His name as King pro-claimed.
 was His name,— then was His name as King pro-claimed.
 fin - ished by His will then was His name as King pro-claimed. *a tempo.*
 CANTOR. *mf*
 And
 should these forms no more ex-ist, He still will rule in ma-jes-ty. He
piu mosso.
 was, He is, He shall re - main; His
piu mosso.
 glo - ry nev-er shall de-crease, And one is He, and none there is to

be com-pared or joined to Him, He ne'er be - gan — and ne'er will end, to

Him be-long do - min - ion's pow'r.

col canto. *cresc.*

Cantabile.
SOPRANO SOLO.

mf He is my God, — my liv - ing God, to Him — I

flee — when tried — in grief; my ban - ner high, —

mp *sten.* *risoluto.* *colla voce.* *f* *risoluto.*

my re - fuge strong, who hears and an - swers when — I — call.

ten. *Segue* *ten.*

CORO. *un poco più mosso.* God, my liv - ing God, to Him — I flee, when
 He is my God, my liv - ing God, to Him — I flee, when
 CORO. *un poco più mosso.* He is my God, my liv - ing God, to Him — I flee, when
 CORO. *un poco più mosso.* He is my God, my liv - ing God, to Him — I flee, when

f un poco più mosso.

p rall. my ban - ner high, my re - fuge strong,
 tried in grief; *a tempo.*
p rall. tried in grief; *a tempo. f* my ban - ner high, my re - fuge
p rall. tried in grief;

a tempo. f

who hears, who hears and an - swers when — I — call.
 strong, who hears, who hears and an - swers when — I call.
 who hears, who hears and an - swers when I call.

Adagio.

CANTOR.

my spir - it

My spir - it, my spir - it I commit to

My spir - it I com - mit to

My spir - it I commit to Him.

Adagio.

CORO.

p legato.

Him, My bo - dy too and all I prize.

Him, My bo - dy too and all I prize.

Him, My bo - dy too and all, and all I prize.

My bo - dy too, and all I prize.

tranquillo. pp

tranquillo. pp Both when I sleep, and when I wake,

tranquillo. pp Both when I sleep, and when I wake,

tranquillo. pp Both when I sleep, and when I wake,

Both when I sleep, and when I wake He is with

pp tranquillo.

The musical score is written for a vocal ensemble and piano. It begins with a tempo marking of 'Adagio.' and a key signature of two flats. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics 'my spir - it' and 'My spir - it, my spir - it I commit to'. A 'CANTOR.' part follows, singing 'My spir - it I com - mit to'. The piano accompaniment is marked 'Adagio.' and 'p legato.'. The lyrics continue with 'My spir - it I commit to Him.' and 'Him, My bo - dy too and all I prize.'. The score then transitions to a 'CORO.' section, with the piano part marked 'p'. The lyrics repeat 'Him, My bo - dy too and all I prize.' and 'My bo - dy too, and all I prize.'. The final section is marked 'tranquillo.' and 'pp', with the lyrics 'Both when I sleep, and when I wake, He is with'. The piano part features a steady, flowing accompaniment throughout.

He is with me, I shall not, shall not fear. I shall not
He is with me, I shall not fear. I shall not fear.
He is with me, I shall not, shall not fear. I shall not fear.
He is with me, I shall not, shall not fear. I shall not fear.
me I shall not fear. I shall not fear.

Largo. *ff* *Largo.* *V* *A* *Fine.*

No 20. Adon Olom.

Con moto.

f *p* *poco rall.* *fatempo*

Ped. Man. Ped. Man. Ped.

CORO.
A -
CORO.
A -
CORO.
A -

mp *poco rall.* *f*

ben marcato.

don o lom a - sher mo - lach, be - te - rem kol

don o lom a - sher mo - lach, be - te - rem kol

don o lom a - sher mo - lach, be - te - rem kol

Tempo I.

rem kol je-zir niv - ro,

je-zir niv - ro, Le - es na-a - soh be - chef - zo

je-zir niv - ro, Le - es na-a - soh be - chef - zo

je-zir niv - ro, Le - es na-a - soh be - chef - zo

poco rall.

kol a - sai me - lech she - mo nik - ro.

kol a - sai me - lech she - mo nik - ro.

kol a - sai me - lech she - mo nik - ro.

mp

senza Ped.

mf espressivo.

Va - cha - re kich' - los hak-kol, kich' - los hak-

Ped. *p ad lib.*

kol l'va - do jim - loch, jim - loch no -

ten

colla voce.

cresc. e un poco animato.

ro, ve hu ho - joh, ve - hu ho -

veh, ve - hu jih' - jeh be sif - o

Man.

Allegro maestoso.

roh. Vá-cha-re kich - los hak - kol, kich'-los hak-

CORO. Vá-cha-re kich - lós hak - kol, kich'-los hak-

CORO. Vá-cha-re kich - los hak - kol, kich'-los hak-

Allegro maestoso.

kol, l'va - do jim - loch, jim - loch no - ro.

kol, l'va - do jim - loch, jim - loch no - ro.

kol, l'va - do jim - loch, jim - loch no - ro.

CANTOR. Ve -

rall.

Moderato.

hu ho - joh, ve - hu ho - veh, ve -

Moderato.

CORO

Ve -

CORO. Ve -

CORO. Ve -

Ve -

hu ji - he - jeh be - sif - o - roh.

cresc.

Piu mosso e risoluto *meno mosso* *rall.* *Soli.*

hu ho - joh, ve - hu ho - veh, ve - hu jih' - jeh be sif - e - ro. Ve -

hu ho - joh, ve - hu ho - veh, ve - hu jih' - jeh be sif - e - ro. Cantor.

hu ho - joh, ve - hu ho - veh, ve - hu jih' - jeh be sif - e - ro. Ve -

f Piu mosso e risoluto. *ff meno mosso* *rall.*

Moderato.
SOPRANO.

hu e - chod, ven she - ni, le hamshil lo, le - ham - shil lo le - hach - bi - roh.

CANTOR.

hu e - chod, ven she - ni, le hamshil lo, le - ham - shil lo le - hach - bi - roh. Be -

CORO.

hu e - chod, ven she - ni, le hamshil lo le - hach - bi - roh.

CORO.

hu e - chod, ven she - ni, le hamshil lo le - hach - bi - roh.

CORO.

hu e - chod, ven she - ni, le hamshil lo le - hach - bi - roh.

Moderato.

Man. Ped. Man. Ped. Man. Ped. Ped.

li re - shis, be - li sach - lis, ve -

bli re-shis, bli sach-lis

bli re-shis, bli sach-lis

bli re-shis, bli sach-lis

Un poco più mosso.

Man. Ped. Man. Ped.

cresc. e accel. -

lo ho os, vham-mis - roh vlo ho -

cresc. e accel. -

vlo ho - os, vham - mis - roh

cresc. e accel. -

vlo ho - os, vham - mis - roh

cresc. e accel. -

vlo ho - os, vham - mis - roh

mf cresc. e accel.

8va ad lib.

os vham-mis - roh ve - ham mis - roh.

rall.

vlo ho - os ve - ham mis - roh. Ve -

rall.

vlo ho - os ve - ham mis - roh. Ve -

rall.

vlo ho - os ve - ham mis - roh. Ve -

rall.

f

Ped.

Tempo I.

hu e - li, ve - chai go - a - li, ve - zur chev - li

hu e - li, ve - chai go - a - li, ve - zur chev - li

hu e - li, ve - chai go - a - li, ve - zur chev - li

Tempo I.

li be-es zo-roh,

bes zo - roh, ve-hu-nis-si, u-mo-nos li me-nos ko-

bes zo - roh, ve-hu-nis-si, u-mo-nos li

si be-jom ek - ro, ve-hu nis - si u - mo-nos

me-nos ko-si, be-jom ek-ro, ve-hu nis-si,

me-nos ko-si, be-jom ek-ro, ve-hu nis si,

si be-jom ek - ro, ve-hu nis - si u - mo-nos

me-nos ko-si, be-jom ek-ro, ve-hu nis-si,

me-nos ko-si, be-jom ek-ro, ve-hu nis si,

si be-jom ek - ro, ve-hu nis - si u - mo-nos

me-nos ko-si, be-jom ek-ro, ve-hu nis-si,

me-nos ko-si, be-jom ek-ro, ve-hu nis si,

si be-jom ek - ro, ve-hu nis - si u - mo-nos

me-nos ko-si, be-jom ek-ro, ve-hu nis-si,

me-nos ko-si, be-jom ek-ro, ve-hu nis si,

Ped.

li, me-nos ko - si, be - jom ek - ro, be-jom ek-ro. *rall.*

u - mo-nos li, me-nos ko - si, be - jom ek - ro, be-jom ek-ro. *rall.*

u - mo-nos li, me-nos ko - si, be-jom ek-ro. *rall.*

CANTOR.

Bjo -

Con anima.

do af - kid, af - kid ru - chi, be-

mp

CORO.

Bjo -

CORO.

Bjo -

CORO.

Bjo -

ad lib.

es i - shan ve o - i - roh.

col canto

rall.

Grandioso.

do af - kid, af -

do af - kid, af -

do af - kid, af -

Grandioso.

ff

Ped.

kid ru - chi, be - es i -

kid ru - chi, be - es i -

kid ru - chi, be - es i -

p un poco piu lento.

shan ve - o i - roh. Ve -

p un poco piu lento.

shan ve - o i - roh. Ve -

p un poco piu lento.

shan ve - o i - roh. Ve -

pp un poco piu lento.

f

senza Ped.

Tempo I.

im ru - chi, g'vi - jo - si, a -

im ru - chi, g'vi - jo - si, a -

im ru - chi, g'vi - jo - si, a -

Tempo I.

do - noi li, ve - lo. i - ro, ve -

do - noi li, ve - lo. i - ro, ve -

do - noi li, ve - lo. i - ro, ve -

Andante maestoso. *rall. molto lunga.*

lo i - ro.

lo i - ro.

lo i - ro.

lo i - ro.

Andante maestoso. *rall. molto lunga.*

Ve - lo i - ro.

Fine.

Nº 21. Amen.
(after the Benediction.)

Moderato.

A - men, A - men.

Fine